

UNDYING CITIES:

Narratives of Erasure and Liberation

An exhibition produced by the Palestinian Art Court - Al Hoash

**This brochure accompanies the exhibition "Undying Cities",
produced by the Palestinian Art Court - Al Hoash**

The Palestinian Art Court - Al Hoash: A non-profit culture and arts organization, specializing in visual arts, founded and based in Jerusalem in 2004.

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Tala Sandouka

Tina Sherwell

Vera Tamari

Curator: Rawan Sharaf

Assistant Curator: Aya Kirresh

Poster Designer: Raouf Haj Yahia

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There is something to say

Curator:
Rawan Sharaf

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Mahmoud Alhaj

Control Anatomy

2024. Video 17 minutes.

Through a blend of powerful imagery, archival, and historical materials, Mahmoud's voice takes us on a decades-long journey exploring the transformation of the tools of war and their relationship to ethics, memory, technology, and the violence inflicted on the Palestinian people. The film touches on three generations of violence, corresponding to different historical moments, revealing the invisible distortion of violence that unfolds over an extended period of time.

About the Artist

Born in Gaza in 1990, he holds a BA in Journalism and has been working as an art teacher at the Palestinian Red Crescent Society since 2017. He has completed six projects using photography, art and digital video, which have been widely exhibited in Palestine, Europe and the USA. In 2022, his experimental short film "The Right to Look" was screened at the 35th Instant Video Festival in Marseille, after having been screened at the Cairo Video Festival in 2021, in parallel with a duo exhibition with Rob Foreman at Studio Platzmeken in the Netherlands. His first solo exhibition, "402 Grey," was held in Gaza, his second, "Violence Around the Clock," was held at Oxval Gauches Gallery in Barcelona in 2024, and his most recent exhibition, "Control Anatomy," was held at Zawyeh Gallery in Ramallah. Al-Haj has participated in many group exhibitions, including: "Hidden Talents", "Tadafuq - Flow", "Art Now", "Contemplative Comparisons", and others. He has also been awarded two artistic residencies, one at the Royal Spanish Academy of Arts in Rome, and the other at the Cite Inernationale des Arts, Paris.



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Izz Al Jabari

What is Unseen

2024. Fabric, Threads, Acrylic Panels. 122*100 cm (each panel).

At the core of the relationship between colonizers and the land lies the map, an abstract instrument wielded to impose control and division. This elevated perspective reduces landscapes to mere shapes and lines, obscuring the deep connections that bind people to their land. The colonizer, viewing from above, disregards the land's true essence, using a metaphorical "eye of God" to fragment geography into disconnected territories.

In this art project, the map serves as a critical tool to unveil this enforced abstraction. Through threads that echo invisible divisions, we deconstruct the concept of control, revealing what remains unseen: the essence of place and the collective memory of its people. Here, maps and archives transform into instruments that deepen the chasm between humanity and the land, inviting reflection on the consequences of this disconnection.

The artwork uses maps as a critical tool to expose the forced abstraction of the relationship between people and their land, resulting from the colonizer's division of the land and its transformation into fragmented geography. It highlights how maps tear apart real connections with invisible boundaries.

About the Artist

Artist and cultural manager, managing various arts and cultural projects, working to integrate visual and performing arts to create impactful cultural experiences, with a focus on archival preservation and making the arts accessible to the public.



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Abed Alrahman Shabaneh

As to Forbidden Fruit

2024. Video, 01 min 33 seconds.

Participants: Moatasem Siam, Noor Elayan, Dalal Odeh, Samer Sharif, Ala Badran, Abed Alrahman Shabaneh

This video presents interpretations by participants of the Silent Translation Workshop, held on July 27, 2024. During the workshop, the artists deconstructed a text of the same title from Shabaneh's art book *The Golden Warrior*. The group discussed the history of art institutionalization in Palestine, its impact on the artistic field, and how these dynamics have shaped their individual practices. Through the experience of video production, the workshop aimed to explore the possibilities of collective artistic creation, highlighting the resilience of Palestinian artists and institutions in the face of ongoing genocide.

As to forbidden fruit

As to the gods

my pain is ancient,

I'm the son of Adam.

like a buried ship,

the sea doesn't register my name, nor my color.

Guilty since the forbidden fruit,

I only bear the devil's whispers among my branches.

I'll gather the night from the god's paradise.

I'm voided, a mundane being amongst the praying voices

infinite, denouncer of the past, monk-like,

self-deprived

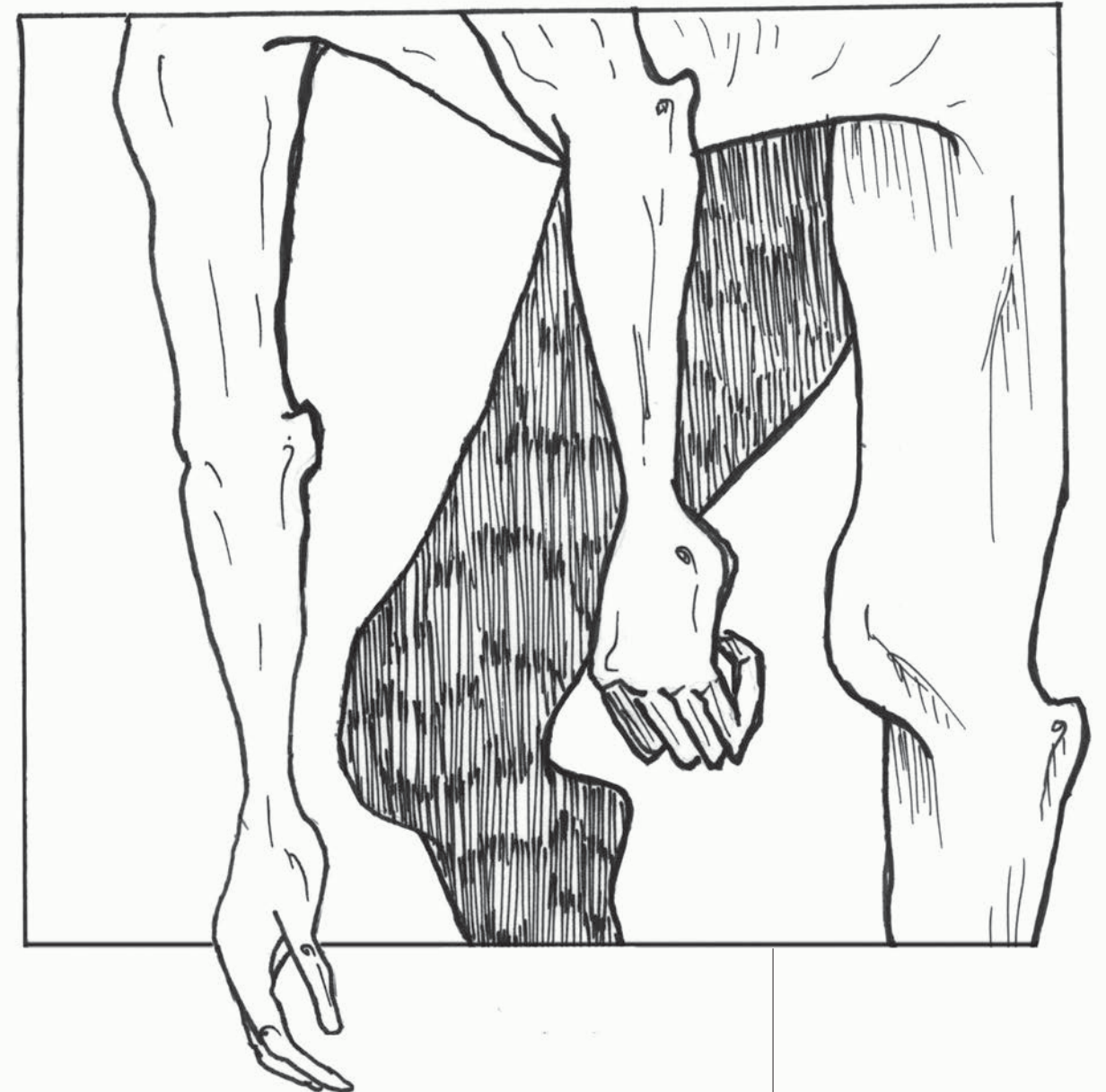
I sow the land; flowers and stones,

without whispering,

in anyone's ear.

About the Artist

Art curator and writer interested in tracing social fabric dynamic, and observing the impact of its members' artistic contributions. He published his first poetry collection, "The rumination of space" in 2015, and his art book, "The Golden Warrior," won the AFAC Grant for Creative Writing for 2019. His novel, "Heaps of Metal," was published in 2023 by Dar Al-Mutawasit. He participated in developing many cultural and artistic exhibitions and events, and currently works as a librarian for the Laila Al-Maqdadi Library at the A.M Qattan Foundation.



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Lobna Alsana

Sand in my Eyes

2023. Embroidery and Video, 120*70 cm.

Bir Al-Sabi often feels absent from the broader Palestinian political and social landscape. Yet, when I moved to Jerusalem, my accent constantly reminded people that this region is not just alive, but thriving. The people of Bir Al-Sabi, like all Palestinians, pay the price for their existence on this land. There is a silent but fierce battle in the south—a battle for the right to live on their land without question. The occupation relentlessly erases parts of this continuity and history, day by day.

I grew up in the village of Laqiya, where my grandfather, Amer, shared our family history. In one of Clinton Bailey’s recordings, he recounted: “We came from the land of Shammar and have lands in Sharia, near Gaza. These were the first lands occupied during the Nakba of Bir Al-Sabi,” a term used by Bedouins to refer to their own Nakba.

As an architect, my work has often been driven by deep fear: the terror of seeing our existence and history erased without notice. This fear spurred me to document every village I visited, in every way possible. Through this process, I came to know all the villages and became the architect for many of the unrecognized ones that still exist today.

Even before October 7th, in what has become a year of genocide, the state of terrorism has not stopped the demolitions of houses in Bedouin villages. Since the war began, entire neighborhoods in seven Bedouin villages—Wadi al-Khalil, Arara, Umm Mitnan, Sa’wa, Umm Batin, Awjan, and Umm al-Badoun—have been destroyed, with more we may not even know of. Surveillance drones hover over homes, marking them for demolition. Some houses have stood for 40 years, others were built with legal approval, yet the punishment remains the same: the colonizer’s relentless assault on those who know no other land.

In my work, *Sand in my Eyes*, I use thread and needle to reverse the Western “panopticon” model of surveillance, traditionally symbolizing control by the authorities. Here, we, the Palestinians, become the observers, watching the crimes of the occupier—fearful, yet steadfast in our commitment to the truth. This embroidery was inspired by the recurring image of the Al-Aqsa Mosque, often seen in Palestinian homes as a symbol of our struggle and hope for justice. In my piece, however, the image of Al-Aqsa is replaced by that of a mass prison cell with surveillance towers. I intentionally leave a large empty space within the cell to represent the notion that the observer is, in fact, also being observed.



About the Artist

A Bedouin architect and artist from southern Palestine. Her artistic practice is based on answering social questions using architectural design and various artistic methods, including film, sculpture, maps and curating exhibitions. She holds a BA in Architecture from Bezalel Academy of Art and Design in Jerusalem, where she was awarded the 2022 Azrieli Prize for Architecture. As a founding member of the Sada art movement, a Jerusalem-based initiative that combines art and architecture as tools to address the challenges of life under occupation, Alsana’ has curated the movement’s exhibitions and is now a key figure in the Regional Council for the UnrecognizeD/undocumented Bedouin Villages in the Naqab, where she leads and develops new approaches to local mapping and proposes new architectural solutions.

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Shahd Alshamali

It Was Not a Dream

2024. Comic book, A4.

A comic story that raises questions about the reality and truth of genocide within the mind of a human being who experiences this erasure and distortion of people, stones and trees, daily and at every moment in daily life. The story confronts profound questions about memory and its alignment with the present portrayals on the ground.

About the Artist

A Palestinian visual artist from Jaffa, born in 1997 in the United Arab Emirates, and lived in Gaza Strip for 14 years. She participated in a number of local and international exhibitions, and is famous for her illustrative style that ranges between realism and expressionism. She holds a bachelor's degree in law and human rights, and has worked with a number of international human rights institutions. Alshamali has been involved in voluntary work and different cultural projects. She also excelled in creative writing, and took part in literary and poetry events in Gaza. Currently based in Cairo, after surviving 5 months of the ongoing genocide in Gaza, Al-Shamali works as a digital artist, working on a number of art projects and comics.



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Nabil Anani

Gaza

2014. Acrylic and mixed media on canvas, 85*100 cm.

About the Artist

Born in Latrun in 1943, he is one of the prominent founders of the contemporary Palestinian art movement. After graduating from the Faculty of Fine Arts at Alexandria University in Egypt in 1969, Anani returned to Palestine and began his career as an artist, teacher and trainer at the Faculty of Educational Sciences of the United Nations Relief and Works Agency for Palestine Refugees in the Near East (UNRWA) in Ramallah. Anani held his first exhibition in Jerusalem in 1972, and his works have since been widely exhibited in Europe, North America, the Middle East, North Africa, and Japan. His works are displayed in museums and private collections, including: The Arab World Institute in Paris, the Aga Khan Museum in Iran, the Guggenheim Museum, and the Jordan National Museum. Anani is a painter, sculptor and potter, and pioneered in utilising local materials, such as leather, Henna, natural dyes, wood, beads and copper. The late President Yasser Arafat awarded him the first Palestinian National Prize for Visual Arts in 1997. He was head of the Palestinian Artists Association and played an important role in establishing the first International Academy of Fine Arts.



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Alaa Badran

Permanence

**2023. 3 Photographs 50*70 cm (each photograph),
and 3 audio recordings 3:00 minutes (each recording).**

Badran seeks to revive moments from his family's archive by freezing time in three still images, captured from an old video filmed by his mother. He meticulously processed this video, selecting specific frames and transforming them into photographic prints developed in a darkroom using chemical materials. His goal is to breathe life back into these frozen moments.

Accompanying the images are three audio recordings that form layers of memory. The first features his father's voice reciting three verses from the Quran, addressing themes of death, the body, and the soul. The second recording captures a conversation between Alaa and his grandfather, discussing family photos and archives that existed before the displacement from the Old City of Jerusalem. The third recording consists of ambient sounds from locations tied to the family's past, with Badran attempting to eavesdrop on history and link it to memory and place.

This work is part of a broader collection that highlights the family archive and confronts its erasure before displacement, reflecting identity, memory, and the fear of disappearance faced by Palestinian families in Jerusalem.

About the Artist

Visual artist and photographer born and based in Jerusalem, holds a BA in Fine Arts and Photography from Bezalel Academy of Arts and Design in Jerusalem. He is currently an MA student in Visual Communication, and a lecturer at Dar Al-Kalima University. His works have been exhibited widely. Badran's artworks delve into the conceptual side of expression, raising questions in response to a variety of influences that deeply impact his personal life, stemming from political, social, religious and personal spheres. Through photography and video, he seeks to convey his experiences and imagination as an artist, while exploring and questioning their long-term effects.



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Tayseer Barakat

The Mother

1996. Wood burning art, 100*60 cm.

The overall work embodies a sense of mystery and longing for the past, as well as the nurturing nature often associated with motherhood. This artwork features a vintage wooden window frame with an arched top, painted in a rustic, aged green that showcases its character through visible wear and tear. The window's slats are partially open, revealing shadowy, abstract figures on the wooden panels behind them. Painted in a dark, silhouette-like style, these figures represent a woman and a child in contemplative poses. The woman appears to hold her hand to her mouth, suggesting deep thought, while another figure stands quietly behind her. Above these figures, the arched top of the window is adorned with an inscription in Arabic, adding a rich cultural and contextual layer to the piece.

About the Artist

Born in Jabalia refugee camp in the Gaza Strip in 1959, he received his BA in Fine Arts from Helwan University in Cairo, and moved to Ramallah after his studies, where he has lived ever since, teaching and making art. Barakat works across various media, experimenting with materials such as wood, metal, and glass. He is widely recognized as one of the prominent Palestinian artists working today. His works have been shown around the world, including: Sao Pao International Biennale (1997), Alexandria Biennale (1989), Stockholm Museum of Modern Art (1996), United Nations Headquarters, New York (1997), Institution of Arab World, Paris (2000), Sharjah Biennial (2003), Station Museum of Contemporary Art, Houston, Meem Gallery, Dubai, "The Number That Became a Name", Ramallah (2006), "Voices from the Distance", Zawyeh Gallery (2014), amongst others. He is a founding member of Al Wasiti Art Center in Jerusalem, the Hallaj Gallery in Ramallah, and the International Academy of Art Palestine in Ramallah.



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Abdalla Bayyari

There is Death in Every Architecture

2024, Video: 04 minutes 36 seconds.

The Urbicide did not start in Gaza, and will not stop there, is there a suitable language?

This inter and multi-disciplinary project aims to analyze the Israeli colonial spatial policies in the Palestinian city, specifically to the ongoing urbicide in Gaza (2023 – 2024), probing it through the intersection of visual arts and spatial and urban studies. It offers a critical perspective on the notion of urbicide within the context of Israeli colonialism, as well as its Western and European historical biases. The video depicts urbicide and democide in visual arts, cartography, urban planning, and archives. The ultimate goal is to create an epistemic disobedient narrative on genocide, to foster critical resistance and anticolonial agency.

About the Artist

Researcher at the Institute for Palestine Studies, member of the editorial board of its journal, independent researcher, academic, and art curator, researcher at the Arab Council for the Social Sciences, member of the Geographical Society and the Arab Institute for Urban Development. Bayyari lectures on Critical Theory and Decolonial Studies in Architecture and Urban Design at the Institute of Urban Studies for Applied Studies – Africa and the Middle East. He contributed to publishing research in Arabic and English. He is also a co-author of the book “Rebuilding the City: Innovating Urban Policy” (2025), and is an academic advisor in the International Baccalaureate programme.



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Benji Boyadgian

Fire

2010-2014. paintings and drawings installation, different sizes.
2024. Video, 8 minutes 50 seconds.

For over a decade, I have been working on 'The Temporary Ruin', in which I have been documenting Wadi el-Shami before it vanishes, a sort of preemptive act of surface archaeology. Situated between Jerusalem and Bethlehem on the hillsides of Jabal Abu Ghneim, this valley is squeezed between the 1948 Armistice line and the Israeli separation wall, in territory illegally occupied in 1967 by Israel under international law. In 1996, the deforestation of Jabal Abu Ghneim started and paved the way for the construction of the southeastern Jerusalem settlement of Homat Shmuel. Since its foundations were poured at the turn of the 21st century, the settlement has not stopped expanding into a potpourri of real estate, urban sprawl, and occupation. In the last decades, the occupation has emptied the valley of its legal owners through land-grab policies of this extractivist system. Furthermore, a surge of settler pyromaniac activity has set the valley ablaze several times. The first fire in the valley occurred a decade ago, and over the last years the blazes have multiplied, leaving hundreds of olive trees charred as a consequence.

The work presents a video of one of the fires that took place in the valley in May 2021. A still-long shot of the burning valley brings forth the temporality of the event for the totality of the duration of the video. Postmortem footage of the ravaged landscape appears and disappears like ghostly figures in the smoke of the blaze. The event and its aftermath converge, suggesting a play of temporalities. In addition to the video are a series of water-based paintings and drawings of the valley that I produced between 2010 and 2014. These paintings offer a glimpse of the landscape prior to this pyromaniac act, furthering the proposition of this multimedia installation to conceptualize time.



About the Artist

Born in Jerusalem in 1983, he studied architecture at the Ecole Nationale Supérieure d'Architecture in Paris-La Villette, specialising in urban sociology in post-conflict areas. Through his research-based projects, Boyadgian explores themes around perception, heritage, territory, architecture, and landscape, and uses multimedia, employing drawing and painting as primary tools. He has held numerous solo exhibitions and participated in a number of group exhibitions, including: "The Jerusalem Show IX: Jerusalem - Actual and Possible", "Intersections", "Aqua: Contemporary Artists and Water Issues", the 13th Sharjah Biennial. Outdoor exhibitions: "Shifting Ground", "Stand Art", "Around the Circle", "Discord", "The Jerusalem Show VIII: Before and After Origins", "They Promised Us a School, They Promised Us a Swimming Pool", and many others.

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Raouf Haj Yahia

At an Arm's Length from the City's Debris

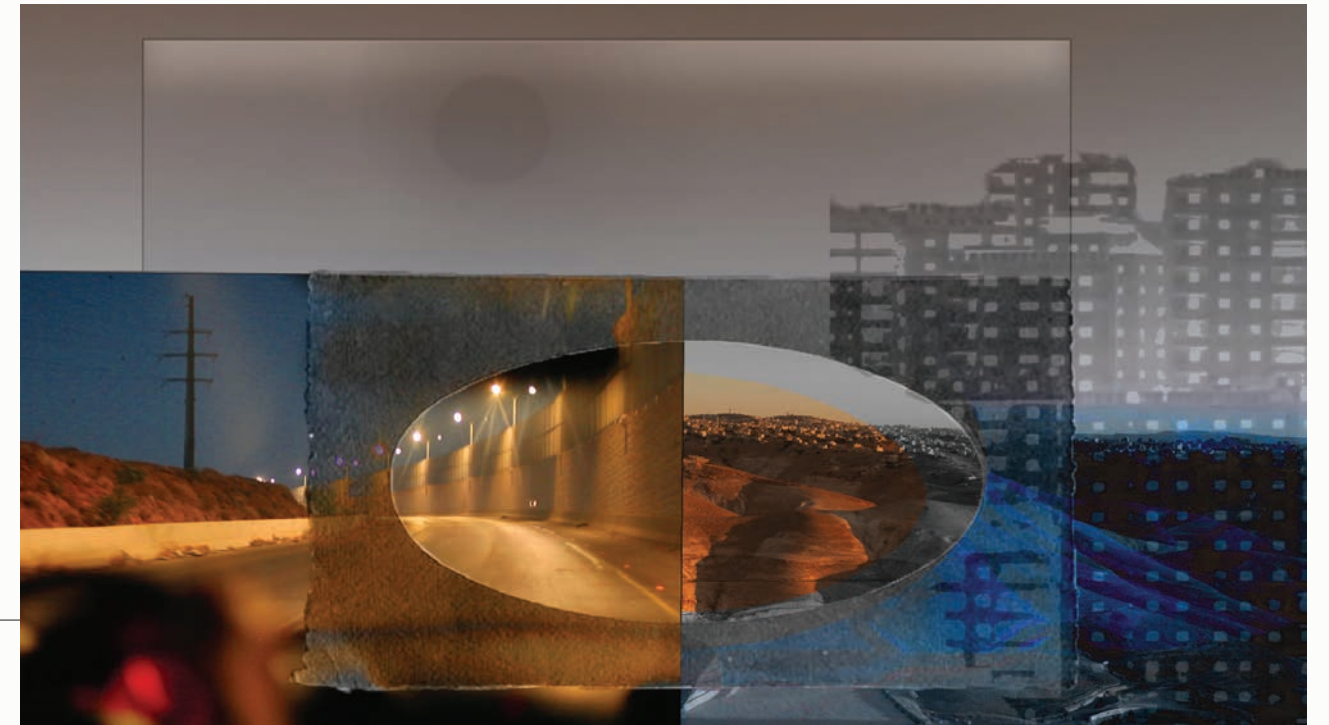
2024. Video, 5 minutes 20 seconds.

Audio: Muqata'a: Album, Dubt Al Ghubar -"Asfal Masloob".

Jerusalem, often understood as a living archive, holds within it architectural relics that bear the weight of its war-torn history. These silent spaces conceal the echoes of past conflicts behind their walls, embodying the city's stark military legacy like an unspoken autobiography. They stand as unforgettable markers, scars etched into the city's weary body, preserving images that survived the flames of war to persist in moments of fleeting peace.

Despite its iconic status, Jerusalem is currently enduring one of its darkest historical periods. As the genocidal war in Gaza rages on, the process of depopulating the Holy City is accelerating, stripping it of its centuries-old identity. This ongoing transformation results in a fragmented urban landscape, where the remnants of political and military failures are stacked like distorted limbs. It creates an illusion of normalcy—where one can be both a Jerusalemite and not a Jerusalemite at the same time, residing on the outskirts of the city, within a maze of residential forests, connected yet disconnected by rigid networks of roads and walls.

This work examines the geography of the newly constructed architectural city and its relationship to historical structures with sovereign significance. It navigates through urban complexities within military frameworks and political boundaries, aiming to expose the slow, daily rituals of displacement. It serves as a journey through the layered legacy of colonialism, dispossession, and the erosion of space and basic rights, recounting the Palestinian experience of death and exile. As Jerusalem's peripheries expand and drift further from its center, the city's reality becomes increasingly enveloped in a dystopian world, where displacement and alienation are felt at every turn.



About the Artist

Born in Taybeh, Haj Yahia is a visual artist who employs a diverse range of visual media including photography, video and conceptual art. His works often address themes that question patterns of visual representation in the Palestinian context. He contributed significantly to publications discussing the presence and role of photography, as a medium, within the local context. He also participates in a series of lectures on the role of archiving in contemporary Palestinian art. Haj Yahia has worked as a lecturer at Birzeit University, Dar Al-Kalima University, and the Community College of Art - Musrara. Currently, he teaches at the Arab American University. His artistic portfolio includes a variety of projects, such as "A Blur (Ghabash)", "Gaza Express", "Square Meter", "Uncle Dayton's Stories", and "I Will Let the Dust Accumulate".

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Alezz Hammad

Hippocampus

2024. Video, 3 minutes 19 seconds.

Al-Haseen, meaning “the protector” or “the fortifier” in Arabic, conveys connotations of emphasis and intensity; a profound fear of and for something, making us vigilant fearing its loss. In neuroscience, the hippocampus, or Haseen, is the part of the brain responsible for transferring short-term memories into long-term storage, fortifying them against loss. Yet, when we attempt to revisit cherished past memories, interference often distorts our recollections.

In this project, I explore loss and displacement, specifically, from Haret Al Maghariba in the Old City of Jerusalem to the Shuafat refugee camp, as seen through my father’s memories before exile. These fortified memories contain contradictions—where time and place collide—while external forces continuously try to breach this protective fortress and erase the Haseen. Yet, it remains resilient, preserving the essence of the past against all odds.

About the Artist

A fourth-year student at the Arab American University, studying interior architecture, seeking to explore and enhance his skills in design and architecture. His passion for photography and cinematic production motivated him to expand his artistic horizons and search for new ways to develop his creative abilities, given he realised the overlap between architecture and film production: a quest to engage people in unique experiences. Thus, exploring this intersection between the two worlds became his primary interest.



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Shuruq Harb

In the Presence of Absence

2022. Video with sound 16 minutes 9 seconds.

By referencing and reflecting on Mahmoud Darwish's eponymous long lyrical series of meditations, Harb revisits the notion of absence, love, longing, Palestine, history, friendship, and the relation between life and death through a poetic and sensorial reading of a massive stone in the outskirts of Ramallah hills. In an exercise in reading the multiple layers and sedimentation that form stones, the video speculates on the political implications of absence. The work is based on research material gathered during a residency with Sakiya Art/Science/Agriculture, French Institute in Jerusalem and La Ferme du Buisson in Ein Qinya 2021 and was commissioned by A.M. Qattan Foundation.

About the Artist

A multidisciplinary artist, educator, filmmaker and writer based in Ramallah, Harb draws inspiration from folk, popular and digital culture in her videos and conceptual artwork, often addressing the ways in which images are collected, archived and circulated, creating new narratives.



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Sliman Mansour

A City Under Threat

2024. Oil and acrylic on canvas, 110*110 cm.

About the Artist

Born in 1947 in Birzeit, Mansour is one of the prominent contemporary Palestinian artists. He studied fine arts at the Bezalel Academy of Arts and Design in Jerusalem (1967-1970), and has been a leading figure in the Palestinian art scene since the 1970s. During the first intifada, Mansour and other artists of the New Vision art movement that began in 1987, as part of a call to boycott Israeli art products, started utilising local materials in producing his art works, including, clay, hay and Henna. In 1998, his series “I am Ismail” won the Grand Nile Prize at the 7th Cairo Biennale, and the Palestinian Award for Visual Arts. Mansour contributed significantly to the development of the infrastructure of the Palestinian art field in the West Bank and authored two books on Palestinian folklore. He is one of the founders of the Al-Wasiti Art Center in Jerusalem, and a founding member of the International Academy of Arts Palestine, which was established in Ramallah in 2004. He taught at many universities and cultural institutes in the West Bank. His painting, “Camel of Hardships,” is considered to be the most famous symbolic painting in the Arab world.



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Tala Sandouqa

The City

2024. Naturally dyed straw and jute fabric on a pine wood frame,
2 Frames, each 70*70 cm.

The work highlights the logo of the Al-Wasiti Center, designed by the Palestinian artist Kamal Balata in 1994, inspired by a map of the ancient world and the centrality of the city of Jerusalem in it. It engages in dialogue with the “No Man’s Land,” the land that separated the east of the city from the west between 1948 and 1967 and was the dividing line in the gradual normalization of the city from 1948 until today. Its people witnessed this normalization through the awareness of the subconscious mind that carried the nostalgia of its ancient inhabitants.

About the Artist

A visual artist born in Jerusalem, she holds a BA from Al-Quds University - Abu Dis. Her works vary between surreal oil paintings and conceptual art. She worked in graphic design, and currently works in furniture design and production, and upcycling old furniture. Drawing on her family’s traditional carpentry skills, Sandouqa incorporates straw weaving into her work addressing themes around nostalgia, time and place. She also works as a restorer of old fabrics and a program coordinator at the Palestinian Heritage Museum.



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Tina Sherwell

Maps

1990. Prints, fabrics, embroidery, pins and needles, 70*110 cm.

This work can be read as a means of revealing the multiple layers of meaning embedded within natural landscapes, thereby uncovering the mechanisms of power at play. Many maps continue to undergo processes of deconstruction and reformation, signifying the existence of two contradictory operations closely tied to the concept of the passage of time. For this reason, we find pins, unfinished stitches, or a suspended needle, indicating the ongoing—often violent—transformations experienced by the place. Meanwhile, the blurred lines and reconnected fragments point to the processes of erasure and destruction that we witness and endure daily over decades, as well as our continuous efforts to cling to the land.

About the Artist

Art Historian, educator, writer, artist and curator. Sherwell won the Alexandria Biennale Prize in 2001 for her series Maps of Palestine, and has written numerous articles on Palestinian art and visual culture. She participated in numerous conferences, including From B to X, Making History after John Berger, held at the University of Lausanne and the Musée de l'Élysée, and The Curriculum: The Summit of Creative Time, held in Venice in 2015. Sherwell curated a number of exhibitions, including the graduation exhibitions at the International Academy of Art - Palestine between 2011-2018, the exhibition "Obstructive Specificities" held at the French-German Cultural Center in Ramallah in 2015, and a retrospective of the artist Suleiman Mansour held at the Palestinian Art Court in Jerusalem in 2011, and Intimate Terrains: Representations of a Disappearing Landscape at the Palestinian Museum, 2019. Sherwell was Head of the Visual Arts Programme at Birzeit University 2017 - 2021, Director of the International Academy of Art Palestine (2007-12 and 2013-17), Director of the Fine Arts Programme at Winchester College of Art (2005-07), Executive Director of the Birzeit University Virtual Gallery, and worked on the Tate Online digital archive (2004-06).



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Vera Tamari

Living and Lived Memories

2024. Video installation, 22 minutes.

Reading Voice: Tania Tamari Nasir

Video Production: Majd Darwish

Inspired by my book “Returning: Palestinian family memories in clay reliefs, photographs and text”, the video is based on photographs from the archive of my father Faik Tamari. The same photographs had earlier instigated me to create between 1989 and 1996, a series of clay relief works entitled “Family Portraits”.

In this work now, I attempt through voice recordings (readings) and image manipulation, to channel images and texts from the book to another dimension, to another realm- more vivid and more intimate. In doing so, I try to narrow the distance between those personal and collective events and memories, once lived and remembered by my family in Palestine, particularly before the Nakba of 1948 and now.

About the Artist

A Palestinian visual artist born in Jerusalem, a historian of Islamic art and a curator. She received her BA in Fine Arts from Beirut in 1966, then specialised in ceramic art at the National Institute of Ceramic Arts in Florence, Italy in 1974, and obtained an MA in Islamic Art and Architecture from Oxford University in 1984. Tamari has been actively involved in promoting arts and culture in Palestinian society. For over two decades, she has been a lecturer in Islamic art, architecture and art history at Birzeit University. During her tenure, she founded the university’s museum and directed it in the years 2005 and 2010. She continues to play an important role in the Palestinian art scene, serving as a consultant and member of several cultural institutions and councils. Tamari is distinguished by her ceramics, sculpture and conceptual art, which she has exhibited widely in Palestine, the Arab world, Europe, the United Kingdom, Japan and the United States.



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22 October - 30 November 2024

Jerusalem



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